

THE STUDY ON COMMUNICATIVE PURPOSES OF INTERPERSONAL MEANINGS IN JAVANESE WEDDING PRANATACARA GENRE

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ABSTRAK

Penelitian ini berusaha mengungkap tujuan-tujuan komunikatif makna interpersonal dalam genre pranatacara perkawinan adat Jawa. Data dikumpulkan dengan merekam dan mentranskripsi sebuah upacara perkawinan yang disebut "Tumplak Punjen" dengan memusatkan perhatian pada bahasa Jawa yang digunakan sang pranatacara. Data tersebut selanjutnya dianalisis berdasarkan struktur generik yang terkandung dalam teks untuk mengungkap tujuan-tujuan komunikatifnya. Temuan penelitian menunjukkan bahwa genre pranatacara memiliki struktur khusus yang terdiri atas dua langkah utama, yaitu langkah wajib dan tidak wajib, meliputi pembukaan, itemaisasi, transisi, penjelasan dan penutupan. Masing-masing tahapan memiliki tujuan tertentu untuk merepresentasikan urutan upacara secara khusus. Penelitian ini juga berimplikasi bahwa disamping sebagai materi JSP (Bahasa Jawa untuk Tujuan Khusus), bahasa pranatacara perlu juga diajarkan dalam pembelajaran Bahasa Jawa secara kontekstual, sekaligus dalam rangka mempertahankan identitas regional.

Key Words : *communicative purposes, generic structure, discursive practice*

A. INTRODUCTION

The Javanese language has been researched by different scholars focusing on different aspects. Kadarisman (1999), for example, explored the Javanese poetics in wedding narratives as verbal art performance. The performance technique of contemporary Javanese *Wayang Kulit* was also investigated with respect to its phenomenology (Mrázek, Jan 1998). Another study was also undertaken by Adnan Zaid (1999), focusing on the strategies for oral communication between superior and subordinates. Those studies, to mention only few, have indicated that Javanese is so rich in its linguistic and literary uniqueness that many scholars are interested in investigating the language.

Inspired by the seemingly endless studies on Javanese, the writer is interested in exploring the communicative purposes of the interpersonal meanings of Javanese wedding *pranataca* genre by means of an analytical framework of genre theory (Martin and Rose, 2003; Eggins, 1994).

B. THEORETICAL FRAMEWORK

As it has been mentioned, the study is within the domain of genre theory, the writer would like to outline the theory as a basis of his analysis. Genre refers to different types of text that enact various types of social context (Martin and Rose, 2003:7). It is further argued that '...genre is staged, goal oriented social purposes. Social because we participate in genres with other people; goal oriented because we use genres to get certain things done; staged because it usually takes us a few steps to reach our goal' (Martin and Rose 2003:7).

The genre analysis in the study is aimed at describing how

pranatacara genres are structured. Theoretically, as Martin and Rose (2003) put it, when analyzing the genre of a particular text, the text is investigated in terms of the orientation^{incident} (1-n)^{coda} pattern of genre. There are special genre markers that can be identified to indicate the move from one stage to another such as in *saksampunipun* (after that...) which indicates the end of a stage, and *saklajengipun* (then...) which indicates the beginning of a stage. Each stage must have a sub-goal of the main goal. The overall text presents a unified whole with a particular goal divided into several sub-goals.

With respect to the stages in *Pranatacara* genre, let the writer highlight both obligatory and non-obligatory stages as follows.

Obligatory Stages

The obligatory stages consists of (1) opening and (2) closing. The main purposes of the opening stages are (a) to thank God, (b) to respect seniors and distinguished guests, by normally mentioning names and occupational positions, (c) to mention the purpose of the reception by mentioning the names of the bride and bridegroom, (d) to request an apology for the inconvenience of the reception as a whole, and (e) to itemize the stages between the opening and the closing stages (Purwadi 2005:201-203).

Based on my observation since it has not been much theorized, in the closing stage, a *Pranatacara* normally signals out that the reception is over by (a) thanking God, (b) thanking the audience for attending the reception, (c) hoping to meet again in another reception elsewhere.

Non-obligatory Stages

The non-obligatory stages, as the term suggests, consist of the items in the reception. They are non-obligatory in the sense that some individuals employ complete items according to the Javanese traditions. However, some other individuals may delete unnecessary items. An example of the employment of complete items was the marriage of Ex-President Soeharto's daughters and sons. No items of the Javanese marriage traditions were omitted. Other wedding receptions are very much dependent on the budget of the reception, reflecting the social status of the individuals.

Sutawijaya and Yatmana (2001:10-15) outline a complete ceremonial wedding package which I translate directly from their *Upacara penganten* without quoting the Javanese text as it is somehow not significant in the study in the sense that it is only traditional in nature, not linguistic.

Two items should be differentiated in a wedding package. they are (1) ritual, that is the saying of the marriage sacraments, (2) reception, that is the wedding reception where the audience participate either in a standing party or sitting party. Within each of the two items, there are both obligatory and non-obligatory sub-items.

(1) The Wedding Ritual

The wedding ritual can be conducted either day or night time, and either in the house of their own or in a rent-building or hall. The duties of a *pranatacara* in the wedding ritual are (a) to announce that the wedding ritual is due to commence by reminding everyone in charge of his or her responsibilities, and

(b) to announce that the wedding ritual is over and the wedding reception is ready.

(2) The Wedding Reception

The wedding reception starts with two possible sub-items. In a standing party, a *Pranatacara* describes the arrival of the wedded couple, up to the moment they are seated in a specially-decorated sofa, resembling the seat of a king and queen with the bride's parents seated on the left side and the bridegroom's parents seated on the right side. From this moment on, guests start coming in to congratulate by approaching the wedding stage and shaking hands with (a) bride's parents, (b) the bride and bridegroom, and the bridegroom's parents. When a guest finishes shaking hands, he or she is supposed to enjoy the meals and drinks provided.

The duties of a *Pranatacara* in a standing party include (a) describing the situation as a whole, (b) elaborating the bride and bridegroom, (c) requesting newly coming guests to directly congratulate the bride and bridegroom (d) requesting the guests to enjoy the meals and drinks. This will go on until no more guests arrive.

When there is another form of entertainment, a *Pranatacara* will give the floor to the entertainment organizer to perform his or her job and he can sit down around the wedding committee.

A *Pranatacara* closes the reception by performing sub-items that have been described before.

In a sitting reception, things are quite otherwise. The guests directly are seated, waiting for the arrival of the wedded couple. The sub-items in a sitting reception include (a) *Panggih*, (b) *Kacar-kucur*, (c) *Dulangan*, (d) *Timbangan*, (e) *Sungkeman*. It should be noted that in these four sub-items, a *Pranatacara* functions as a director of the activities, especially when *Panggih* is being conducted, the guests are requested to stand up. Camera or video shooting may be performed in each of the four sub-items.

Other sub-items after the above four in a sitting party include (f) welcoming address, (g) rest 1—where a traditional dance is performed or traditional songs are played, (i) *Kirab 1*, (j) rest 2—where another traditional dance is performed or traditional songs are played, (k) *Kirab 2*, (l) Advising Address, (m) rest-3—where another traditional dance is performed or traditional songs are played. Note that during these 3 rests, food and drinks are served and hopefully in rest 3, food and drinks serving are over since the reception is going to end, (n) *Bedholan Manten*, and finally (o) guests supposed to go.

In these sub-items, a *Pranatacara* again functions as a director to make sure of the smooth transition from one sub-item to another.

With respect to these types of parties, a standing party may also have sub-items (a), (b), (c) and (d) prior to the standing party, either performed in the same place or elsewhere.

The Appraisal System

The study on interpersonal meanings cannot be separated from the Appraisal Theory, an extended theory of Systemic Functional Linguistics (SFL) focusing on the domain of tenor in the language use. In this respect, therefore, the write would outline the Appraisal Theoretical Framework on which the analysis of the communicative purposes is based.

Unlike its original lexical meaning in banking or any financial institution, the word 'appraisal' as a technical term which linguistically refers to the evaluative use of language (White 1997). It is further argued in The Appraisal Website: Homepage that Appraisal Framework is 'an approach to exploring, describing and explaining the way language is used to evaluate, to adopt stances, to construct textual persons and to manage interpersonal positionings and relationships'. It is 'an extension of the linguistic theories of M.A.K Halliday and his colleagues (Systemic Functional Linguistics) and has emerged over a period of almost fifteen years as a result of work conducted by a group of researchers led by Professor James Martin of the Linguistic Department of the University of Sydney.

According to The Appraisal Homepage (<http://www.grammatics.com>), there are three Sub-Systems of Appraisal, namely (1) Attitude, (2) Engagement, and (3) Graduation, each of which will be described below.

Attitude

Through Attitude, speakers (writers) by means of values pass judgment and associate emotional/ affectual responses with participants and processes. It includes those meanings

by which text/speakers attach an intersubjective values or assessment to participants and processes by reference either to emotional responses or to a systems of culturally-determined value systems (Appraisal Homepage 2001). There are three sub-systems of Attitude, namely (1) Affect, (2) Judgement, and (3) Appreciation.

Affect is concerned with emotional response and disposition and is typically realized through mental process of reaction **as in** *Solah bawané nuju prana wring kakung*. (Her conduct **pleases** men.). It is also sometimes realized through attributive relational of Affect, such as in *Prabu Rama tansah sungkawa*. (King Rama is always **sad**.). It is important to note that the values of Affect can be either positive or negative; and each meaning is located along a sliding scale of force and intensity from low to high: *remen* (love), *gandrung* (adore), *kekruyuk kempul denbalung sinang* (to be troubled by), *keweden* (to be terrified by).

Meanwhile, Judgement as an attitudinal sub-system 'encompasses meanings which serve to evaluate human behavior positively and negatively by reference to a set of institutionalized norms (The Appraisal Homepage 2001). Thus, under Judgement, human behavior may be assessed as moral or immoral, as legal or illegal, as laudable or deplorable, as socially acceptable or unacceptable, etc. The values of Judgement may be realized through (1) **adverbials**, such as *kanti pener* (correctly), *kanti-ati*, *kanti permati* (carefully), *sarwa grusa-grusu* (carelessly), *kanti jujur* (honestly), etc., (2) **attributes and epithets**, such as *ratu angkara murka* (**greedy** king), *satria wirang* (**embarrassed** knight), *cah prigel* (**skillful** child), etc., (3) **nominals**, such as *dwi-tunggal* (two-in-one),

bala sewu (thousands of helpers), and (4) **verbs**, such as *ngapusi* (to cheat), *ngalem* (to adore), *tumindak sedeng* (to fool around). Like Affect, Judement can be negative or positive, and sometimes located on a sliding scale of force, such as in *mlarat ning rada ayu* (poor but somehow beautiful).

Finally, Appreciation as the last sub-system of Attitude, evaluates products or processes. It encompasses values which fall under the general heading of aesthetic as well as non-aesthetic category of social valuation which includes meanings such as *marahi penyakit* (harmful), *nyenengké* (pleasing). It is important to note that, while Judgement evaluates human behavior, Appreciation evaluates natural objects. Human, however, may be appreciated rather than being judged, such as in *cah ayu* (beautiful girl). In Javanese the word *ayu* always refers to a female; thus gender is not counted. Thus, *cah bagus* is equivalent to a handsome boy. The word *bagus* always refers to a male. The words 'ayu' and 'bagus' refer to physical characteristics and thus it is appreciation, rather than judgment.

Engagement

The function of Engagement is to negotiate heteroglossic diversity as in *mbok menawa* (perhaps), *keto'e* (it seems..) etc. There are two terms of negotiating meanings, namely (1) proposition, and (2) proposal. The former refers to a statement in which the information is supplied for the missing need of information, while the latter and can be in the form 'request', 'demand' and 'goods-&-services'.

According to Appraisal Homepage (2001) the entry point for ENGAGEMENT actually just involves two types, namely

(1) **mono-gloss** or sometimes it is termed as 'bare declaration' i.e. *Pinanganten kakung gagah pideksa* (The bridegroom is athletic) and (2) **hetero-gloss** in which the possibility of social heterogeneity is entered, such as the following.

- 1) *Ketingalipun pinanganten kakung gagah pideksa.*
It seems that the bridegroom is athletic.
- 2) *Mbok menawi pinanganten kakung gagah pideksa.*
Perhaps, the bridegroom is athletic.
- 3) *Gotéking akathah pinaganten kakung gagah pideksa*
People say that the bridegroom is athletic.
- 4) *Sapa ngira pinanganten kakung gagah pideksa.*
Amazingly, the bridegroom is athletic.

Meanwhile, the heteroglossic options determine heteroglossic social contexts. Each of the options has its own distinctive rhetorical properties 'in that each differs in the terms by which it acknowledges or invokes the heteroglossic contexts. In other words, heteroglossic option can position a particular speaker / writer with respect to the interpersonal dimension of meanings.

It is important to note that ENGAGEMENT involves both proportion and proposal which in Javanese used by a *Pranatacara* can be represented as follows:

1) Proposition

- a. *Ingang tansah tut wuri handayani lampanging panganten kekalih, minangaka panutuping lampah [inggi punika] rama saha ibu inggang amangku gati (Panuntun 2002:21).*

(Those walking behind the newly wedded couple, as supporting spirit and the ending part of the

proceeding are the bride's father and mother who are holding the wedding reception.)

- b. *Lumaksana jajar kalih dhampyak dhampyak punika ta warnanira para warara pangaraking lampah ingkang [asring kacandra] pindo putri dhomas... langkung-langkung para jejaka ingkang humiyat kami tenggengen, palucitaning wardaya bilih kawedar ing lathi: "Aduh-adhuh putri kok endah endahing warni, kapan ya aku metik sawiji kaya sri penganten iki? (Panuntun 2002:20)*

(Those walking in a group of two, side by side as the front part of the proceeding are, most often, referred to as 'putri dhomas' (two beautiful girls dressed in special costumes resembling two Maids of the royal family)...moreover single males might have thought : "Wow, the girls are very beautiful, when can I have one like the bride?)

Both Sentence (a) and Sentence (b) are propositions. They describe events, and thus giving information. Sentence (a) belongs to **hetero-gloss** in which the *Pranatacara* simply describes what he observes (on-going event). The *Pranatacara* uses his own utterance (intravocalise) without referring to outside references. Meanwhile, Sentence (b) is extravocalise heterogloss in which the *Pranatacara* indirectly quotes a term (*putri dhomas*) commonly used to refer to the girls in addition to inserting possible comments by single males.

2) Proposal (interactional)

- a. *Para rawuh ingkang nembe prapta kawula aturi*

*panjenengan lajeng paring pangestu dumaten
penganten kekaling kanti salaman.*

(For the guests who have just arrived, would you please congratulate the newly wedded couple by shaking their hands respectively.)

b. *Ingkang badhe nderek tedhak sungging, mangga
lajeng nyaketi sasana wiwaha.*

(Anyone interested in picture taking activities, kindly please come forward to the wedding stage.)

Sentence (a) and Sentence (b), in this respect, are proposals since they are requests even though in reality they are directed to the guests in general, and thus informational but interactional in nature. In reality, since the language may not be understood by the guests, the *Pranatacara* usually translates the requests into Indonesian, especially when the wedding reception is held in a setting of non-Javanese users.

Graduation

Under Graduation as the last sub-system of Appraisal, or sometimes referred to as the semantics of scaling, it is concerned with values which act to provide grading or scaling, either in terms of the interpersonal force which the speaker attaches to an utterance or in terms of the preciseness or sharpness of focus with which an item exemplifies a valuer relationship. These two dimensions are variously labeled 'Force' (variable scaling of intensity), and 'Focus' (sharpening or blurring of category boundaries) (APPRAISAL Homepage, 2001).

The aim of giving 'force' is to intensify the meaning of an

utterance with gradable attitudal values, such as found in the following Javanese phrases.

- 1) *gandeng renteng reruntungan*
(arm in arm) (together)
- 2) ***kentar-kentar*** *bagus pasuryane*
(more and more) (handsome) (his face)
- 3) *Temanten putri dedege sedheng ora duwur ora cendhek*
(The bride's posture) (appropriate) (not tall not short)

The phrases printed in **bold** represent 'gradable force' which may be considered 'exaggerating' but they are very common in describing a wedding reception.

Unlike Force which gives gradable force to an entity, Focus gives non-gradable force to an entity, such as shown in *katresnan jati* (**true** love), *saestu dereng emah-emah* (**really** not yet married). Thus, the words printed in **bold** represent non-gradable values.

C. FINDINGS

The study reveals that *pranata* genre in the '*Tumplak Punjen*' wedding ceremony includes the stages, such as (1) opening, (2) itemizing, (3) transitioning, (4) describing, and (5) closing, each of which has specific communicative purposes as discussed below.

Opening

With the purpose of attracting the attention of the audience that the reception is about to commence, an opening text of *pranatacara* genre is clearly marked by the opening phrases as tabulated below.

Table 1. Opening Phrases

No.	Phrase	English Equivalence
1	<i>Kawulo nuwun</i>	Excuse me
2	<i>Para rawuh</i>	Ladies and gentlemen,
3	<i>Nuwun kaparenga kawula ngempil kamardekan panjenengan sami anggenipun nembe pangandikan</i>	Could I please have your freedom of conversation with each other ?
4	<i>Nuwun kawigatosanipun para rawuh</i>	Let me have your attention, please.
5	<i>Kapareng matur dumateng para rawuh</i>	Let me say something, ladies and gentlemen,

Observed from the English equivalence in Table 1 above, it seems that they are not normally used in English but such phrases are quite acceptable in Javanese speech in order to have the attention of the audience. However, the most conventionalized phrase of *Kawulo nuwun* (Excuse me) is normally used to attract the attention of the audience.

Based on the corpus data, the opening part of the *pranatacara*'s text has three elements, such as (1) having the attention of the audience, (2) expecting the blessings of God for himself and the audience, and (3) inviting the audience to join his prayer in expectation of the blessings of God for others, as can be seen in the following table.

Table 2. Elements of the Opening part

No.	Utterance	Communicative purpose
1	<i>Kawulo nuwun sagung para tamu ingkang tansah sinugoto ing pakurmatan</i>	To attract the attention of the audience that the reception is about to commence
2	<i>Mugi rahayu soho sih wilasaning gusti kang maha asih tansah tumedhak, tumandhuk jiwo ksaliro dumateng kulo lan panjenengan sedoyo</i>	To expect the blessings of God for himself and the audience
3	<i>Nuwun injih kanthi asta-tumadhah, nyenyandang lumunturing berkah saking Gusti ingkang Maha Mirah, mugi tansah rumentah sarta lumarambah sagung titah, setemah sami amangun bungah, awit katarimah sedyaning manah, ngantos dumugi putra wayah</i>	To invite the audience to join his prayer in expectation of the blessings of God for others on earth.

Table 2 above indicates that the communication occurred between the *Pranatacara* and the audience. But, it should be noted that it was a monologue. Thus, no linguistic reaction on the part of the audience was expected. The audience were supposed to pay attention to what the *pranatacara* said.

In APPRAISAL system which deals with the interpersonal meaning as one of the language metafunctions, the *pranatacara* employed 'positive' Judgement over the audience as his Attitude. It can be seen from the use of attributes which qualify the audience, such as in *Sagung para tamu ingkang tansah sinugoto ing pangurmatan*, (All Ladies and gentlemen, always granted with every respect) in which the bold typed

phrases represent the use of positive attributes.

By employment of positive attributes towards the audience, the *Pranatacara* assumed the interpersonal relationship between him and the audience would developed positively. As a result, the audience would feel pleased and honoured to stay until the reception was over.

Itemizing

Upon completion of the introductory remarks (opening) as I have described above in terms of communicative purposes, the writer would like to describe the next stage—itemizing. the *pranatacara* on duty, started itemizing as follows:

*Hainggih minangka titi cara ingkang sapisan
putro panganten sarimbit kalenggehaken ing sono
pinajat. Inkang badhe hangalenggahaken nuwun
injih panjenenganipun Ibu RY Indrato saha Ibu
Tujiyanto. Dene minongko saba manggala nuwun
injih Drs. Leo Agung Suhardi. Sasampunipun
pinanganten kekalih lenggah ing sono pinajat,
kalajengaken titi acara ingkang angka kalih,
aninjih atur panuwun pandhonga awit sampun
kalampahan nampi saha nampeaken sakramen
ijab. Pandhonga samangke bede pun dipun astha
panjenengan Ibu Probo Asmane. Wondene atur
pambagyaharja saking Ibu Veronika, samangke
badhe kasalira panjengenipun Bapak Drs. Alex
Mardi Utomo dumawah titi cara ingkang kaping
tiga. Titi cara ingkang kaping sekawan, aninggih
titi cara adat mantu pungkasan, sinebat Tumplak
Punjen. Wondene titi cara ingkang pungkasan*

injih puniko paripurna. Makaten sagung para tamu menggah toto urut rerantamaning titi cara ingkang sampun rinakit ing rahina punika. Pramila ing samangke saksuwuking gendhing puniko, minangkani pinanganten kekalih tumuli badhe kalenggehaken wonten ing sana pinajat (Recorded corpus data).

(The **first** item is to let the bride and groom be seated on a pre-set bridal sofa. The usherettes are Mrs. RY Indrato and Mrs. Tujianto. Meanwhile, the leader (commander in chief) is Mr. Leo Agung Suhardi. The bride and groom being seated, the **next** item is a thank-you address by Mrs. Probo Asmane, thanking everybody for the successfully held marital sacrament. A welcome address from Mrs. Veronika in this occasion represented by Mr. Alex Mardi Utomo will be the **third** item. The **fourth** item is the traditional item called *Tumplak Punjen*. The last item is **closing**. Ladies and gentlemen, those were all the items that had been organized for today's reception. Well, while this Javanese song is being played, the bride and groom will soon be ushered to their seat.)

The communicative purpose of this stage is to inform the audience of the items that would be undertaken one after another. This stage gives the audience a clear profile of what is going to happen. Therefore, it will be easy for them to follow item by item of the on-going reception.

The phrase '*Makaten sagung para tamu*' is a generic marker that all the items have been read out. Meanwhile, the last sentence '*Pramila ing samangke saksuwuking gendhing puniko, minangkani pinanganten kekalih tumuli badhe kalenggehaken wonten ing sana pinajat*' signals out that item one will soon commence.

Transitioning

A transitioning is a short speech by the *Pranatacara* by which he said a few words to comment on an item that has just been performed, and then to signal out that the next item soon commences.

First of all, there was one transitioning upon completion of the processioning of the bride and groom to be seated in a preset wedding sofa. The *Pranatacara* cordially requested Mrs. Probo Asmane deliver a thank-you address, such as quoted below.

Wondene tata urutan rantaman titi cara ingkang kaping kalih, inggih puniko atur panuwun, awit sampun kalampahan nampi saha anampekaken sangkramaning ijab putra pinanganten kekalih. Dhumateng panjenenganipun Ibu Probo Asmane, wekdal sawetahipun kulo aturaken. Sumonggo
(Recorded corpus data).

(The next item is a thank-you address for the successful transference of the marital sacrament of the bride and groom. The floor is yours, Mrs. Probo Asmane, please).

The transitioning above occurred after the description of the processioning of the bride and groom from a beautifully decorated wedding car into the reception hall to be seated on a specially-prepared sofa. Thus, it is important to note that there were two communicative purposes, one was to inform the audience that the wedding procession was over, and the other was to cordially request Mrs. Probo Asmane to deliver her thank-you address. In this respect, Mr. Sudiono, the *Pranatacara*, made transitional remarks following one item so as to start another.

Describing activities

In the 'Tumplak Punjen' wedding ceremony, the *Pranatacara* described two important activities, one was the processioning of the bride and groom from a beautifully decorated wedding car into the reception hall to be seated on the wedding sofa and the other was the ritual of *Tumplak Punjen*. In general, the descriptions made use of the formal Javanese language of high speech decorum. This can be seen from the following fragments.

Satuhu puniko ingkang apeparap Bapa Drs. Leo Agung Suhardi, ingkang mijil saking padepokan Jonggrangan Baru. Dhasaring priyagung kang sembodho, hanurogo, mumpuni karya, wasis ing olah bekso, mulo saobah polahing tansah mawi let iramaning gangsa (Recorded corpus data: the Processioning).

(This is Mr. Leo Agung Suhardi from the village of Jonggrangan Baru. He is very talented in his job,

such as skilful in Javanese dancing, therefore, his steps are in accordance with the Javanese music).

The quotation above clearly indicates that the Javanese language being used is of high speech decorum. This can be seen from the diction. Thus, it is clearly justified that the language used by the *Pranatacara* and normally any Javanese public speaker is of high speech decorum with the following characteristics:

- (1) The language is only used in a highly formal situation.
- (2) The language is not used in daily linguistic exchanges.
- (3) The language makes exaggerated use of similes, metaphors and particular registers (even archaic words) to represent the profile of a royal family.

The above points characterize the use of the Javanese language in a *pranatacara* genre can be further justified in the following quotation.

Closing

The form of closing in *Pranatacara* genre is almost similar to that of transitioning with only one difference, that is in closing there is no signal to continue with the next item. Rather, the *pranatacara* will signal that the reception is over. It can be seen in the following quotation.

*Minangka pratanda paripurna, samangke
sakbibiran photo sesarengan, pinanganten
sarimbit kasuwun samekta ing gati, sawedya
ing diri mandheg kunduripun para tamu sak*

perlu ajawat astha. Makaten sagung para tamu, kula pribadi ing rahina punika ingkang kawiji anawung kridha, kinarya pangendali wara, mbok bilih kathah atur tembung kulo ingkang sisip, mugi diarga ing pangaksama. Minangka panutup sumangga sareng sesarengan hasesanti jaya-jaya wijayanti, nirboyo lir wikara, lir dirgoyuswa, anjaying bawana. Matur nuwun (Recorded corpus data).

(As a signal of the end of the reception, then after the photo taking session, the bride and the groom, kindly please be ready to say good bye to the guests and to see them off by hand-shakings. That is all, Ladies and gentlemen; I, myself, as the master of ceremony, would like to apologize should there be any mistakes in the language I used, please forgive me. As a closing for all, let us express our prayer 'success and success, no problems on earth whatsoever'. Thank you).

In the closing item, it can be seen that the *Pranatacara* informed the audience of the end of the reception. The key words for this item include '*mandheg kunduripun para tamu* (to say good-bye to the guests and to see them off), *ajawat asta* (hand-shakings). Mr. Sudiono as the *Pranatacara* expressed his personal apology in key words, such as *mbok bilih kathah atur tembung kula ingkang sisip, mugi diarga ing pangaksama* (should there be any mistakes in the language I used, please forgive me).

The actual closing was when the *Pranatacara* invited the guests to express prayer '*Minangka panutup sumonggo sareng sesarengan hasesanti jaya-jaya wijayanti, nirbaya lir wikara, lir dirgoyuswa, anjaying bawana* (As a closing for all, let us express our prayer 'success and success, no problems on earth whatsoever'. He did not forget to thank everyone in a phrase '*Matur nuwun*' (Thank you) in the very end of his words.

D. CONCLUSION

The writer has described the communicative purposes of the stages of a 'Tumplak Punjen' wedding ceremony in which each stage has its own communicative purpose, maintaining the interpersonal meanings of the text as a unified whole. In other words, the *pranatacara* manages to link himself and the audience and or the persons on duty by making the best use of lexicogrammatical engineering. This is in line with the functions of a *pranatacara*, namely, informing, describing, directing, and entertaining apart from being responsible for the success of the event.

The pedagogical implication is that, to acquire such skills, it is necessary for anyone who wants to be a *pranatacara* to join a special training. As well, if at all possible, Javanese should be taught at school as an obligatory subject (not elective one) just to represent the cultural and language diversity of Indonesia

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